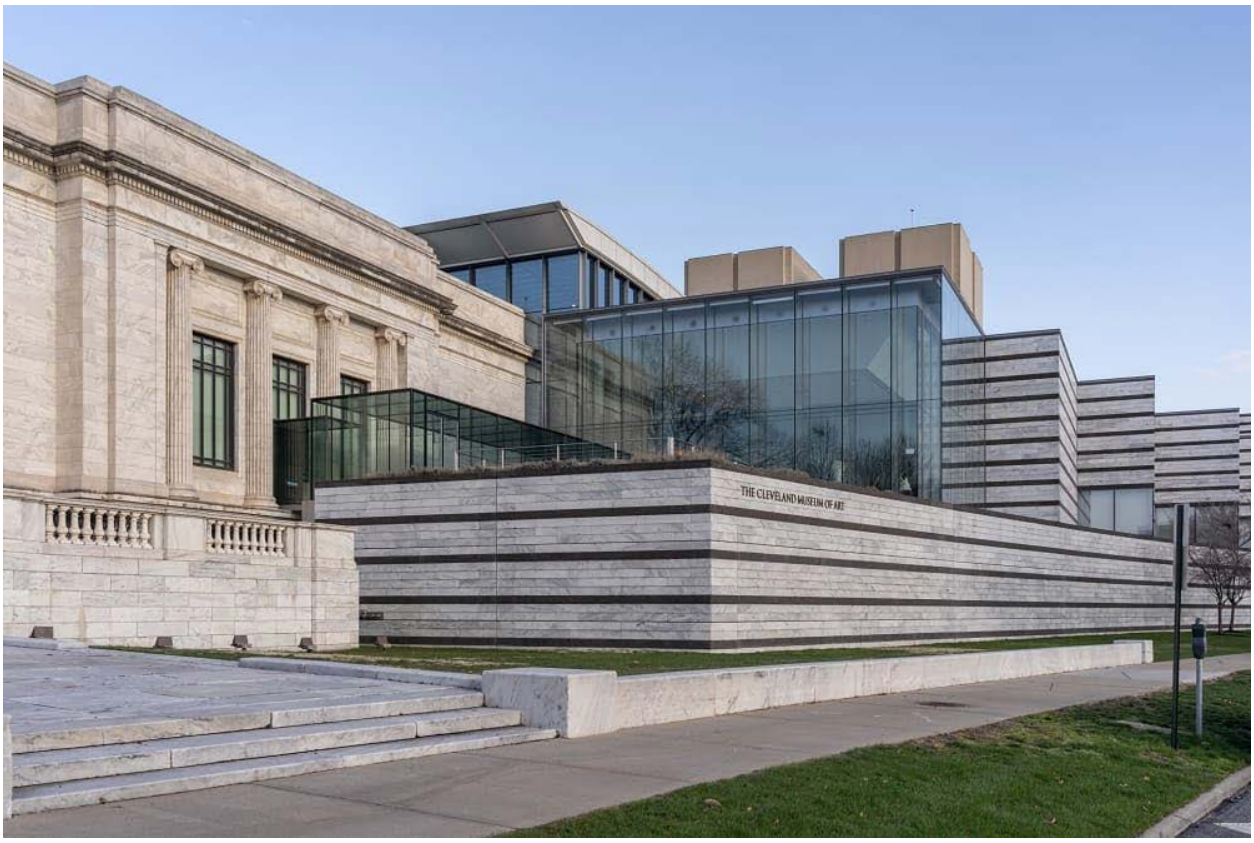
SEPTEMBER EXHIBITIONS AND EVENT LISTINGS FOR THE CLEVELAND MUSEUM OF ART

Friday September 1, 2023



Contact the Museum's Media Relations Team:
(216) 707-2261
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Please contact Jacqueline Bon, director of communications, at jbon@clevelandart.org for additional information and images.

Events

MIX: Raja

Friday, September 1, 2023, 6:00–10:00 p.m.
CMA members FREE; nonmembers, online purchase before day of event $12; nonmembers, online purchase day of event $15; nonmembers, purchase at the door (subject to availability) $20
Ticket required

Join us on September 1 at MIX: Raja to celebrate South Asian music, dance, art, and cuisine. Rajasthani dancers and musicians from Mandala Arts in Chicago present a lively dance performance and workshop. DJ Sobe follows, spinning a massive set of South Asian party beats and more familiar hits. South Asian–inspired food items and cocktails, beer, and wine are available to purchase from Bon Appétit. Guests are invited to view the Cleveland Museum of Art's current special exhibition A Splendid Land: Paintings from Royal Udaipur, which closes on September 10. We can't wait to see you at Friday night's spectacular party.

The entertainment schedule for the evening:

6:00 p.m.: DJ Sobe
6:30 p.m.: Mandala Arts
7:30–10:00 p.m.: DJ Sobe

Vocal Recital: Русский, Реалистический и Романтический (Russian, Realistic and Romantic)

Friday, September 9, 2:00 p.m.
Gartner Auditorium
FREE

Baritone Jason Fuh, collaborating with pianist Edward Bak, presents a vocal recital titled "Русский, Реалистический и Романтический (Russian, Realistic and Romantic)."

This program draws a comparison between two schools of compositional style in vocal works from two major Russian composers of the same era: the "Realism" of Modest P. Mussorgsky (1839–1881) and the "Romanticism" of Pyotr I. Tchaikovsky (1840–1893).

Coming from the Russian nationalist composers society known as "the Mighty Handful" (Могучая Кучка), Mussorgsky adapted Realism as his compositional style, especially in his vocal works. On the contrary, Tchaikovsky's Romantic compositions reflect his traditional training in Western music with extreme lyricism.

The program will be sung in Russian with line-by-line translation supertitles:

Modest P. Mussorgsky

- Песни и Пляски Смерти (Songs and Dances of Death)
- Selections from the opera Boris Godunov

Pyotr I. Tchaikovsky

- Шесть Романсов (Six Romances), op. 38

- Selections from the opera Eugene Onegin

About the Performers

Jason Fuh: JasonFuhBaritone.com
Edward Bak: music.osu.edu/people/bak.13

This recital marks the inaugural performance of the "Song Recital Project," a new performing platform dedicated to art song recitals.
This performance is made possible through the generosity of the Cleveland Museum of Art.
There will be a goodwill offering collected at the door.

Chalk Festival

Saturday and Sunday, September 16 and 17, 12:00–5:00 p.m.
Fine Arts Garden, rain or shine

Children and adults enjoy this annual event where community members join professional artists in using the walkways around the Fine Arts Garden as a colorful canvas. Begun in 1990, our festival is a modern expression of a Renaissance tradition from 16th-century Italy in which beggars copied paintings of the Madonna by Raphael and his contemporaries using chalk on the plazas outside cathedrals. Watching the chalk artists and enjoying the entertainment is free.

Everyone can participate at the Chalk Festival!

- To chalk your own square, purchase a square of pavement (chalk pastels included) at the registration tent.
- $10 small square (includes a 12-count box of chalk pastels)
- $20 large square (includes a 24-count box of chalk pastels)
- First come, first served while supplies last. No preregistration.

Featured Chalk Artists
Featured chalk artists throughout the Fine Arts Garden create large-scale chalk masterpieces during the festival.

- Sequioa Bostick
- Bruno Casiano
- Debra Sue Solecki
- Students from the Cleveland Institute of Art

Music and Food

Enjoy music in the garden during the festival and have a picnic on the lawn. Food trucks are available at the bottom of the Fine Arts Garden, and the museum café is open during the festival.

Featured Musical Group

- Ropa Vieja

Featured Food Trucks

- Off the Griddle
- Smooth Rider

Mini Chalk Festival at the Community Arts Center

- Free
- Sunday, September 10, 11:00 a.m.–2:00 p.m.
- Community Arts Center (2937 West 25th Street, Cleveland, OH 44113; free parking in lot off Castle Avenue)
- The CAC is hosting a free mini chalk festival to get you excited and inspired for the upcoming two-day festival at the museum the following weekend. Join us for free chalk, tools and stencils, music, and popsicles as we turn the parking lot into a tapestry of art and color!
- Drop in; no preregistration required. Stop into the CAC for instructions and supplies.
- In the event of inclement weather, the mini chalk festival will be moved into the CAC studios.

All education programs at the Cleveland Museum of Art are underwritten by the CMA Fund for Education. Generous annual support is provided by an anonymous supporter, Brenda and Marshall Brown, Florence Kahane Goodman, Eva and Rudolf Linnebach, Bill and Joyce Litzler, Mandi Rickelman, Betty T. and David M. Schneider, the Sally and Larry Sears Fund for Education Endowment, the Kelvin and Eleanor Smith Foundation, Roy Smith, and the Womens Council of the Cleveland Museum of Art. Additional annual support is provided by the M. E. and F. J. Callahan Foundation, Mr. and Mrs. Walter R. Chapman Jr., Char and Chuck Fowler, the Giant Eagle Foundation, the Lloyd D. Hunter Memorial Fund, the Logsdon Family Fund for Education, and the Trilling Family Foundation.

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Education programs are supported in part by the Ohio Arts Council, which receives support from the State of Ohio and the National Endowment for the Arts.

Material Matters Gallery Talk
From Al Loving to Botticelli: How Science and Technical Imaging Inform Paintings Conservation Treatments
Wednesday, September 20, 2023, 6:00 p.m.
Ames Family Atrium
FREE; ticket required

Speakers: Senior Conservator of Paintings and Head of Paintings Conservation Dean Yoder and Assistant Conservator of Paintings Julianna Ly

Have you ever wondered how artworks in the CMA's collection are cared for? Join CMA conservators and technicians for guided tours of the galleries. Investigate artists' materials and processes and learn about how the museum preserves artworks for the future.

Join Senior Conservator of Paintings and Head of Paintings Conservation Dean Yoder and Assistant Conservator of Paintings Julianna Ly as they discuss how science and technology are used in paintings conservation. Scientific analysis and technical imaging help conservators understand the materials and techniques used by artists and aid in the complex decision-making process regarding treatment methods and long-term preservation strategies.

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The Dr. John and Helen Collis Lecture
Wandering off the Byzantine Path: El Greco's "Modernism"
Sunday, September 24, 2023, 2:00 p.m.
Gartner Auditorium
FREE; ticket required

Speaker: Charles Barber, Donald Drew Egbert Professor of Art and Archaeology at Princeton University

In this lecture, Charles Barber investigates how El Greco's Greek identity has shaped both the conception and reception of his work. First trained in the tradition of Byzantine icon painting found on Crete, El Greco developed an understanding of his own art as a form of early modern Greek painting in the course of his life. This individual manner, which is so attractive to our own era, was set aside from the story of Spanish painting written in the 17th and 18th centuries as an eccentric and alien path that was not to be followed.

Barber is the Donald Drew Egbert Professor of Art and Archaeology at Princeton University. A specialist on Byzantine art, his research and publications range from late antiquity until the early modern period. His major publications have focused on the intellectual history of the icon.

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SuperBlue: Kurt Elling and Charlie Hunter
Wednesday, September 27, 2023, 7:30–9:00 p.m.
Gartner Auditorium
Tickets $43–$59; CMA members $38–$53

Grammy winner Kurt Elling is without question today's preeminent male jazz vocalist, renowned worldwide for his unparalleled virtuosity and flair for trailblazing artistic exploration. From his stunning reinvention of timeless standards to his own captivating original songcraft, the Chicago-based musician has fused his dazzling talents across a panoply of musical approaches, emblazoning each with signature imagination, insight, and emotional intelligence.

Where many male jazz vocalists at this stage in a much-vaunted career have tended to stick to the tried and true, Elling seems to be growing more ambitious and experimental with the passing of time, a tendency evidenced by his spectacular new LP, SuperBlue: The Iridescent Spree. The follow-up to 2021's remarkable SuperBlue, the album once again

sees Elling joining forces with producer/guitarist Charlie Hunter and the multi-instrumentalist duo of drummer Corey Fonville and bassist-keyboardist DJ Harrison for a kaleidoscopic collection of new songs, surprising covers, and dynamic reinventions.

More about SuperBlue can be found on Kurt Elling's website.

Soh-Hyun Park Altino: Traditional Korean Sanjo on the Violin
Friday, September 29, 2023, 12:00–1:00 p.m.
Recital Hall
FREE

Coinciding with the exhibition Material and Immaterial in Korean Modern and Contemporary Art, please join us for a lunchtime lecture and concert as Soh-Hyun Park Altino discusses and performs the world premiere of the violin version of The Long Sanjo. This event is free, and no reservation is required.

Sanjo is a genre of Korean traditional folk music composed for a solo melodic instrument, such as the zither (kayagum) or flute (taegŭm), accompanied by the changgu, an hourglass-shaped drum. Sanjo consists of several movements built on Korean rhythmic patterns known as changdan that increase speed as they progress. The solo instrument plays dramatic and expressive melodic phrases that draw from the inflections of spoken Korean language that are also characteristic of p'ansori, a dramatic and narrative style of Korean singing.

Although a native of Korea, Soh-Hyun first encountered traditional Korean music in 2019 while investigating distinctive musical elements in Sanjo for Violin and Piano (1955) by La Un-Yung (1922–1993), her maternal grandfather. Since then, she has pursued a new line of interpreting traditional ajaeng sanjo on the Western violin. In addition to studying extensively with traditional musicians in Korea, she has trained in the Kim Ilgu school of ajaeng sanjo with composer-performer Kim Ilgu, Holder of National Important Intangible Cultural Property.

Soh-Hyun came to the US at age 16 to pursue better musical educational opportunities and earned her bachelor's, master's, and the doctor of musical arts degrees in violin performance at the Cleveland Institute of Music under the tutelage of Donald Weilerstein. Highly regarded as a gifted teacher and a versatile performer of solo and chamber music, Soh-Hyun taught at the University of Memphis and the University of Wisconsin–Madison prior to her current appointment as associate professor of music at Wheaton College in Illinois.

Today's lecture and world premiere are made possible by the 2023 Korean Studies grant of the Academy of Korean Studies and the Faculty Global Research Award of Wheaton College.

Season or Series: Performing Arts Series 2023–24

New this month!

China's Southern Paradise: Treasures from the Lower Yangzi Delta
Sunday, September 10, 2023, through Sunday, January 7, 2024
The Kelvin and Eleanor Smith Foundation Exhibition Hall

China's Southern Paradise: Treasures from the Lower Yangzi Delta is the first exhibition in the West that focuses on the artistic production and cultural impact of a region located in the coastal area south of the Yangzi River.

Called Jiangnan, this region has throughout large parts of its history been one of the wealthiest, most populous, and fertile lands. For millennia, it has been an area of rich agriculture, extensive trade, and influential artistic production. Art from Jiangnan—home to such great cities as Hangzhou, Suzhou, and Nanjing, as well as to hilly picturesque landscapes stretched along rivers and lakes—has defined the image of traditional China for the world.

The exhibition features about 200 objects from Neolithic times to the 18th century, ranging from jade, silk, prints, and paintings to porcelain, lacquer, and bamboo carvings. Jiangnan's lush, green scenery inspired artists to conceive it as heaven on earth. *Treasures from the Lower Yangzi Delta* explores how this region gained a leading role in China's artistic production and how it succeeded in setting cultural standards. This international exhibition presents works of art from private and public collections and museums in the United States, Europe, China, and Japan.

Exhibition Tickets

Adults $15; seniors, students, and children ages 6 through 17 $12; Adult groups (10 or more) $10; Member guests $8; children 5 and under and CMA members FREE

The CMA recommends reserving tickets through its online platform by visiting the China's Southern Paradise: Treasures from the Lower Yangzi Delta exhibition page. Tickets can also be reserved by phone at 216-421-7350 or on-site at one of the ticket desks.

Principal support is provided by June and Simon K. C. Li and the MCH Foundation. Major support is provided by the American Friends of the Shanghai Museum and the E. Rhodes and Leona B. Carpenter Foundation. Generous support is provided by an anonymous

supporter and the National Endowment for the Arts. Additional support is provided by the Blakemore Foundation, William and Terry Carey, the Gramercy Park Foundation, Carl M. Jenks, the Metropolitan Center for Far Eastern Art Studies, Xiling Group, and Zheng He Management Group.

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The exhibition catalogue for *China's Southern Paradise: Treasures from the Lower Yangzi Delta* was produced with the generous support of the MCH Foundation.

Generous support of the exhibition symposium is provided by the Kingfisher Foundation.

Nature Supernatural

Friday, September 22, 2023, through Sunday, March 3, 2024
Gallery 242B

Trees and other plants endowed with supernatural qualities have a long history in the visual culture and literature of India. Throughout the South Asian subcontinent, many populations recognize the power of divinities who personify the life-giving forces of nature to confer gifts of abundance: food, wealth, and children. In art, an image of a woman or goddess of child-bearing age could visually signal the same ideal as depictions of trees or other types of vegetation bearing fruits and flowers. This ideal is auspiciousness, which refers to the success and good fortune brought by entities that give and support life. Filling spaces with vegetal imagery communicates plenitude and auspiciousness, which, in turn, are considered visually beautiful.

In paintings, textiles, and jewelry, images of supernatural plants mark the presence of magic associated with the powers of nature. Individual flowers also connote specific

concepts to the knowledgeable viewer. The lotus, a water flower, signals birth, creation, preservation, and transcendence. Narcissus, which blooms in early spring, references mystical renewal or rebirth. Roses are used in the context of love and fidelity.

Talking trees, animal-bearing plants, and other supernatural aspects of nature feature in stories that circulated among travelers across land and sea routes connecting India with the greater Islamic world. The works in this gallery reveal how extraordinary vegetative imagery resonated internationally and across religious and social divides.

On-Site Activities

Lunchtime Lecture
The Rabbit and the Rose: Botanical and Zoological Imagery in Renaissance Prints
Tuesday, September 5, 2023, 12:00 p.m.
Gartner Auditorium
FREE; ticket required

Speaker: Emily J. Peters, Curator of Prints and Drawings

Come to the CMA for a quick bite of art history. Every first Tuesday of each month, join curators, conservators, scholars, and other museum staff for 30-minute talks on objects currently on display in the museum galleries.

Have you ever wanted to know the meanings behind the many flowers and animals that appear in European art? In this talk, curator Emily J. Peters discusses the abundant symbolism surrounding botanical and zoological imagery in Renaissance prints, coinciding with the exhibition *Love Gardens / Forbidden Fruit*.

This program is made possible with support from Gail C. and Elliot L. Schlang.

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Art in the Afternoon

Wednesday, September 6, 1:00–2:15 p.m.
Select galleries
Registration required

In partnership with the Alzheimer's Association, the CMA provides specialized gallery tours for those with memory loss (and one caregiver) designed to lift the spirit, engage the mind, and provide a relaxing and enjoyable social experience. Specially trained docents are sensitive to the interests and abilities of all visitors and encourage conversation, shared memories, and art enjoyment.

To register, call the Alzheimer's Association Cleveland Area Chapter at 216-273-4228.

VIP Preview: China's Southern Paradise

Friday, September 8, 2023, 10:00 a.m.–2:00 p.m.
Members and upper-level donors
Timed ticket required

Members and upper-level donors are invited to a VIP preview of *China's Southern Paradise: Treasures from the Lower Yangzi Delta*.

During the VIP preview, guests are invited to enjoy a reception in the Parker Hannifin Corporation Donor Gallery.

Leadership Circle members and upper-level donors will receive a digital invitation. Timed tickets are required for the preview.

Join like-minded individuals who believe in the importance of art in our community and make the museum a priority in their philanthropic giving, ensuring the future of the CMA. Enjoy a more intimate connection with the museum through a variety of benefits, including invitations to exclusive educational programs, behind-the-scenes experiences, and curator- and director-led travel opportunities. Learn more about Leadership Circle.

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Generous support of the exhibition symposium is provided by the Kingfisher Foundation.

Cleveland Silent Film Festival: Birth of the Modern Industrial City
Friday, September 9, 2023, 7:00–9:00 p.m.
Gartner Auditorium
Ticket required; CMA members $15; nonmembers $18

The Cleveland Museum of Art is proud to partner with the Cleveland Silent Film Festival and Colloquium and the Cleveland Institute of Art's Cinematheque to present two very different films about the birth of the modern industrial city: The Heart of Cleveland (1924, 29 min.) followed by the experimental documentary Man with a Movie Camera (1929, 67 min.), both with original scores performed live by the incomparable Mont Alto Motion Picture Orchestra.

The Heart of Cleveland was produced for the Cleveland Electric Illuminating Company and is an opportunity to see glorious aerial shots of Cleveland during its industrial heyday. The film chronicles a fictional family living on a Northeast Ohio farm with no electricity. A pilot en route to Cleveland makes an emergency landing in their field and invites the two farm children to the city to learn about electricity. The children tour the offices of the Illuminating Company as well as the Lake Shore Plant—the "world's largest steam-electric" plant—aka "the heart of Cleveland."

The Heart of Cleveland was recently discovered at Cinecraft Productions in Ohio City. The movie was digitized and archived by the Hagley Museum and Library in Wilmington, Delaware, and restored with a grant from the National Film Preservation Foundation. This screening, courtesy of the Hagley Museum and Library, features a talk by Kevin Martin of the Hagley preservation team, who will give a background on the film, its discovery, and its restoration.

The 1929 Soviet documentary Man with a Movie Camera regularly ranks in the top films of all time. Director Dziga Vertov and cinematographer Mikhail Kaufman present a mesmerizing tour of Soviet urban life (besides some footage from Moscow, most sequences were filmed in present-day Ukraine). Deftly employing all available cinematographic tools, the film includes almost 1,800 individual shots and no intertitles in a feat of visual storytelling. Man with a Movie Camera is one of the most radical and influential—and fun—avant-garde features ever made.

Season or Series:
Performing Arts Series 2023–24

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Performing arts programs are supported in part by the Ohio Arts Council, which receives support from the State of Ohio and the National Endowment for the Arts.

Final weeks!

A Splendid Land: Paintings from Royal Udaipur
Through September 10, 2023
The Kelvin and Eleanor Smith Foundation Gallery

During the 1700s, Udaipur, a royal capital in northwest India, was developed as a destination to entertain political leaders, build diplomatic relationships, and demonstrate righteous authority of the court. The rulers commissioned a new kind of painting: immersive, large-scale depictions of actual events that convey the mood (bhava) of the city's palaces, lakes, temples, and mountains. Fifty dazzling paintings on paper and cloth—many on public view for the first time—invite us into the story of this endlessly fascinating kingdom in the Cleveland Museum of Art's exhibition A Splendid Land: Paintings from Royal Udaipur.

On view through September 10, 2023, in the Kelvin and Eleanor Smith Foundation Gallery, the exhibition reveals how artists elicited emotions, depicted places through time,

celebrated water resources, and fostered personal bonds over some two hundred years in the rapidly changing political and cultural landscapes of early modern South Asia.

Emphasizing the lived experience, A Splendid Land: Paintings from Royal Udaipur also explores how painters creatively manipulated architectural space, mapped terrains, and triggered memories to foster political and personal attachments to the land. The visitor travels from island pleasure palaces to the sprawling City Palace, into the city streets, and to the hunting grounds beyond the city. They experience the mood of the monsoons and witness how the rulers, through their piety, brought heaven to earth in Udaipur.

The National Museum of Asian Art gratefully acknowledges support from exhibition cochairs Farhad and Mary Ebrahimi and Dr. Vijay and Ms. Nanda Anand, along with members of the A Splendid Land: Paintings from Royal Udaipur Leadership Council.

The Cleveland Museum of Art's presentation of A Splendid Land: Paintings from Royal Udaipur is made possible with principal support from Raj and Karen Aggarwal. Additional support is provided by Anne T. and Donald F. Palmer.

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Imagining Rama's Journey

Through September 17, 2023
Gallery 242B
FREE

The Hindu epic Ramayana, or "Rama's Journey," was a source of inspiration for artists throughout India. Working in different contexts, they continually reimagined the way scenes and characters should be depicted. For at least two millennia, in Sanskrit and many vernacular languages, authors and bards have been retelling the sweeping story of the

divine hero Rama, his wife Sita, his brother Lakshmana, and their demonic enemy Ravana. In effect, many different Ramayana accounts developed in localized regions and communities.

Unifying the varied styles and media of the works on view, dating from the 1700s to 2000s, are the core narrative and consistent cast of characters. The scenes provoke questions about the nature of divinity, good and evil, justice, and destiny through a story that is endlessly adaptable, and simultaneously specific and universal.

Continuing Exhibitions

Material and Immaterial in Korean Modern and Contemporary Art
Through October 21, 2023
Korea Foundation Gallery | Gallery 236
FREE

This thematic display explores how artists have manipulated materials and techniques as affective modes of communication to voice their thoughts, beliefs, and emotions. Lee Bul, a leading contemporary artist, is known for exploring issues of gender, oppression, and inequity. In her recent work Perdu CX (2021), Lee challenges the binary categories of organic and artificial and free-style drawing and crafted texture through her manipulation of lacquer and synthetic acrylic. Yun Hyong Keun's Umber-Black (1975), one of the museum's most recent acquisitions, on the other hand, illuminates how materials and processes echo the energy and psychology underneath: here, suppressed anger and frustration about South Korea's postwar dictatorship in the 1970s and 1980s. Finally, Lee Ufan, known for his minimalist sculptures and paintings, poetically explores the interrelationship between materiality, abstract concepts, and processes in Dialogue (2016).

Love Gardens / Forbidden Fruit
Through October 29, 2023
James and Hanna Bartlett Prints and Drawings Gallery | Gallery 101

Before the advent of landscape as an independent genre in European art (a development usually placed in the 1600s), depictions of the natural world appeared on the borders of manuscripts and as the backdrop for portraits, devotional works, and biblical narratives. In these contexts, nature held symbolic and metaphorical meanings tied to natural cycles, God's generative power, Christian spirituality, and human love. Ranging from the Garden of Eden and courtly love gardens to the biblical deluge, prints and drawings in Love Gardens / Forbidden Fruit highlight humankind's fraught but interdependent relationship with the natural world. The 60 works on paper in the exhibition, spanning the late medieval through

the Renaissance periods (about 1460 to 1600), are assembled entirely from the CMA's collection.

The Garden of Eden was the prototypical landscape for European artists, and the many themes of the Genesis story—such as creation, fertility, procreation, and sin—inform images throughout the exhibition. For example, prints portraying the Virgin Mary in an "enclosed garden" characterize her purity and chastity but also her fertile womb; in other cases, verdant gardens are places for illicit encounters and the exploration of carnal love. Nature's simultaneously nourishing and destructive dynamic also features prominently throughout the exhibition. Hermit saints retreat to the wilderness to strengthen their connection to God; yet, for some, the wilderness holds the potential for spiritual temptation, despair, and physical peril. Other images explore how landscape provides the metaphorical ground for the journey through life, but one that is rife with challenging terrain—and likely pitfalls. Using the new medium of printmaking as well as drawing, and with increasing attention to realistic renderings, Renaissance artists created images in which nature and its many meanings profoundly resonated with contemporary life. Love Gardens / Forbidden Fruit examines these themes through works by some of the era's most significant artists, including the Master E. S., Martin Schongauer, Albrecht Dürer, Fra Bartolommeo, Titian, Jacopo de' Barbari, Giulio Campagnola, Giorgio Ghisi, Nicolò Boldrini, Albrecht Altdorfer, and Pieter Bruegel the Elder.

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The Cleveland Museum of Art is funded in part by residents of Cuyahoga County through a public grant from Cuyahoga Arts & Culture.

This exhibition was supported in part by the Ohio Arts Council, which receives support from the State of Ohio and the National Endowment for the Arts.

When Salt Was Gold: Yangzhou, City of Riches and Art

Through November 5, 2023
Clara T. Rankin Galleries of Chinese Art | Gallery 240A

When Salt Was Gold: Yangzhou, City of Riches and Art features over a dozen paintings, from monumental wall hangings to intimate album leaves, from the museum and private collections that illustrate the artistic production of Yangzhou, the most flourishing city of 18th-century China.

Situated north of the Yangzi River along the Grand Canal, Yangzhou linked cities in the lower Yangzi delta with major political headquarters in the north. A center of Buddhism and bronze mirror production during the Tang dynasty (618–906), the region's coastal marshes provided sea salt for the empire and generated unprecedented income for Yangzhou merchants, who had been managing its distribution on behalf of the government since the 1600s.

Yangzhou's wealth attracted artists, craftsmen, and literati who sought to make a living. Their patrons, mostly salt merchants, had mansions and gardens so grand that they hosted the Qing dynasty (1644–1911) emperors on their inspection tours. The merchant class sought recognition through establishing close ties to the court and by socializing with literati-officials.

Painters catered to the tastes of merchants and urban dwellers, combining the aesthetics of the literati with novelties in subject matter and style. Eccentricity, humor, a sketchy approach, and close-up compositions are characteristic of their works for sale, innovations that would later inspire modern artists in Shanghai.

Samson Young: Sonata for Smoke

Through November 19, 2023
Video Project Room | Gallery 224B

How do we take hold of what is impermanent? This question is at the heart of Sonata for Smoke. Samson Young created the work while at an artist residency at the Zen temple Ryosoku-in in Kyoto. In that setting, he choreographed a sequence of ritualistic actions to trigger the emission of smoke, recording the image and sounds of that ephemeral substance on video. Throughout, the equipment used to capture the smoke is included in the video's frame. This brings into focus the labor of grasping a transitory substance.

Ancient Andean Textiles

Through December 3, 2023
Jon A. Lindseth and Virginia M. Lindseth, PhD, Galleries of the Ancient Americas |

Gallery 232
FREE

The six textiles in the current installation from the permanent collection were made by weavers of the ancient Chimú civilization, which took root on Peru's north coast in the year 1000. Over the next four centuries, the Chimú created an empire that lasted until the 1460s, when the Inka swept out of the Andes Mountains to incorporate it into their own imperial domain. The garments—fabricated from undyed, white cotton and surely worn by Chimú nobility—represent the major articles of ancient Andean men's wear; several may have been part of a matched set. They embody important principles of the Chimú textile aesthetic, one being a love of combining different textures, some dense and sculptural and others so open and airy they are nearly invisible.

Native North American Textiles

Through December 3, 2023
Sarah P. and William R. Robertson Gallery | Gallery 231
FREE

Newly on display from the permanent collection are two Diné (Navajo) garments from the late 1800s—a woman's dress and a rug woven for the collector's market, modeled on the Diné shoulder blanket. Also new on view is a watercolor from the 1920s by the Pueblo artist Ma Pe Wi (Velino Shije Herrera), who was key to a major development in Southwest Indigenous arts as Native people took control of representing their own cultures after centuries of marginalization.

Animals in Japanese Art

Through December 12, 2023
The Kelvin and Eleanor Smith Foundation Japanese Art Galleries | Galleries 235A–B

The relationship of people to animals is ever evolving as we continue to learn more about the other life-forms with which we share our planet. Each culture offers unique perspectives on our connection to animals. The history of representing the finned, furry, and feathered residents of the worlds of sea, land, and sky in Japan began with clay figurines of mammals—wild boars, for example—made around 2,500 to 900 years before the common era. These days, they include robotic animals made of metal, plastic, and synthetic fibers, such as dogs and seals. In the future, we may look upon them as art too. This installation features images of animals made in Japan for a variety of purposes over the past 1,500 years and explores the often overlapping decorative, functional, and symbolic roles they have served.

Raja Deen Dayal: The King of Indian Photographers

Through February 4, 2024
Mark Schwartz and Bettina Katz Photography Galleries | Gallery 230
FREE

In 2016, the museum acquired 37 photographs made by Raja Deen Dayal (1844–1905), hailed as the first great Indian photographer. This exhibition marks the Cleveland debut of these rare images, all of which come from a single album and were shot in 1886 and 1887, an important juncture in the artist's life. On display alongside Dayal's photographs are historical Indian paintings, textiles, clothing, and jewelry from the museum's collection. These objects provide viewers with insight into the cultural context and help translate the objects in the photographs from monochrome into color.

Dayal was a surveyor working for the British government when he took up photography as a hobby in 1874. In 1885, he attempted to make it his career and by 1887 had cemented his stature as one of the country's top photographers, British or Indian. This rare early album pictures both the maharajas of princely India and the British colonial elite.

Dayal produced formal portraits but also more personal views of the Indian nobility. In a moving portrait of a 10-year-old maharaja, Dayal reveals the boy beneath the crown. Weighed down by necklaces and jewels, he occupies a chair that is too tall for him; his stockinged feet curl under so they touch the ground.

Dayal's talent also won him access to the highest levels of British society. He photographed government meetings and leisurely afternoons of badminton and picnics, costume parties, and even a private moment of communion between an Englishman and his bulldog. Dayal portrayed how the British brought England with them to India and in some images, the Indian servants who supported that lifestyle. The photographer cultivated his relationship with the military by documenting troop maneuvers, several views of which are included.

Visually striking, seductively charming, and highly informative, these photographs and objects offer new insights into the early career of India's most important 19th-century photographer and into British and Indian life at the height of the colonial "Raj."

Raja Deen Dayal: The King of Indian Photographers is made possible with support from Raj and Karen Aggarwal and Anne T. and Donald F. Palmer.

All exhibitions at the Cleveland Museum of Art are underwritten by the CMA Fund for Exhibitions. Principal annual support is provided by Michael Frank and the late Pat Snyder and by the late Roy L. Williams. Major annual support is provided by the Womens Council of the Cleveland Museum of Art. Generous annual support is provided by an anonymous supporter, the late Dick Blum and Harriet Warm, Gary and Katy Brahler, Cynthia and Dale

Brogan, Dr. Ben and Julia Brouhard, Brenda and Marshall Brown, Mr. and Mrs. Walter R. Chapman Jr., Richard and Dian Disantis, the Jeffery Wallace Ellis Trust in memory of Lloyd H. Ellis Jr., Leigh and Andy Fabens, Janice Hammond and Edward Hemmelgarn, Carl T. Jagatich, Cathy Lincoln, Eva and Rudolf Linnebach, William S. and Margaret F. Lipscomb, Bill and Joyce Litzler, Carl and Lu Anne Morrison, Tim O'Brien and Breck Platner, William J. and Katherine T. O'Neill, Henry Ott-Hansen, Michael and Cindy Resch, the Kelvin and Eleanor Smith Foundation, and Margaret and Loyal Wilson.

Egyptomania: Fashion's Conflicted Obsession

Through January 28, 2024
Arlene M. and Arthur S. Holden Textile Gallery | Gallery 234 | Gallery 107
FREE

Egyptian art has long served, and continues to serve, as a primary inspiration for fashion designers, solidifying the legacy of Egyptomania—the influence of the art of ancient Egypt. This exhibition, on view in the CMA's textile and Egyptian galleries, brings together around 50 objects that explore the influence of Egyptomania in fashion by juxtaposing contemporary fashion and jewelry loaned from around the world with fine and decorative artworks from the CMA collection. Egyptomania: Fashion's Conflicted Obsession examines designers' interpretations of themes, such as Egyptian dress, funerary process, and religion, that shape our contemporary perceptions of ancient Egyptian culture.

The complex history of European imperialism in Egypt, which dates back to the ages of the Greeks and Romans, has made Egyptomania in European and American art controversial. After a lull in diplomatic European interactions with Egypt from the Middle Ages to the 18th century, the 1798 invasion of the country by the French army, led by Napoleon Bonaparte, reinvigorated European and American interest in ancient Egyptian art and culture.

European archeological expeditions throughout the 19th and 20th centuries sent back massive amounts of Egyptian art to European and American museums, rousing a recurring interest in its forms in decorative arts, architecture, and fashion. After the 1922 discovery of King Tutankhamun's tomb, fashion's leading minds, from Paul Poiret to accessory enterprises like Cartier, fiercely embraced ancient Egyptian art as inspiration, making Egyptomania a staple design element. Since then, interest in ancient Egyptian culture has expanded rapidly across media, particularly platforms adjacent to the fashion industry. The exhibition also displays videos of runway shows that demonstrate fashion's continued discourse with Egyptian art.

Numerous questions raised by the intersection between Egyptomania and fashion in today's social climate are also examined in the exhibition. Dialogues about cultural appropriation, ancient Egypt's place in African history, and Black empowerment continue to bubble to the surface, critiquing fashion's conflicted obsession with Egyptian art.

Generous support of Egyptomania: Fashion's Conflicted Obsession is provided by Maison Yeya. Additional support is provided by the Textile Art Alliance.

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Colors of Kyoto: The Seifū Yohei Ceramic Studio
Through March 10, 2024
Julia and Larry Pollock Focus Gallery | Gallery 010

Colors of Kyoto: The Seifū Yohei Ceramic Studio showcases works in porcelain and stoneware made by the Kyoto-based studio of Seifū Yohei from the late 19th to the mid-20th century. While the studio is known for the role of Seifū Yohei III (1851–1914) as an Imperial Household Artist (Teishitsu gigei'in), it has only recently received sustained scholarly attention. The exhibition is the first in North America to comprehensively examine the studio's output from the time of its founder, Seifū Yohei I (1801–1861), through that of its fourth-generation head, Seifū Yohei IV (1871–1951). This fulsome presentation of their creations is made possible through a gift of more than 100 individual and sets of works from the James and Christine Heusinger Collection, an assemblage strategically acquired over the past three decades with the goal of representing the full range of forms and styles produced under the Seifū Yohei name. The show and its catalogue also use the collection as a lens through which to analyze aspects of the modernization of Japan and to consider the history of international trade.

Just over 400 years ago, ceramists in Japan first successfully fired porcelain, and from the mid-1600s, Japan took advantage of a gap in the global porcelain trade left by the temporary exit of China from the market, following the demise of the Ming dynasty (1368–1644) and the maritime prohibitions of the early Qing dynasty (1644–1911), to secure orders for its porcelains in Europe.

From the late 1800s, participation of Japanese ceramists in international expositions also became a forum for constructing national identity. While it has garnered less attention in exhibitions and publications outside Japan, there was a robust domestic market for Japanese porcelains as well, including vessels for use in sencha, or Chinese-style tea, gatherings. Colors of Kyoto features works by members of the Seifū family that reflect both the ceramics culture of Kyoto, an ancient city and former capital of Japan, as well as the artists' engagement with Chinese forms and techniques as an alternative way to bring Japanese porcelain into the modern era at a time when Western cultures were leaving a major mark in Japan.

Colors of Kyoto: The Seifū Yohei Ceramic Studio is funded in part with a generous award from the Japan Foundation 2023 Exhibitions Abroad Support Program.

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Liturgical Textiles from Late Medieval Germany

Through August 4, 2024
Gallery 115

The Cleveland Museum of Art has a particularly rich selection of liturgical textiles (textiles used during religious ceremonies) from the Middle Ages (about 500–1500). In cathedrals, monasteries, and parish churches, they were used at many different points of church life.

They covered the altar table, were used during mass, or served as vestments, or garments, for the clergy. They were usually richly decorated with pictorial programs, allowing insights into the thinking and piety of each time period.

They were often produced within monastic communities. Nuns, in particular, are believed to have made textiles. In the late Middle Ages (about 1200–1500), production increased sharply, and especially in Italy, textiles were also produced industrially on a large scale and delivered throughout Europe.

Textiles are particularly sensitive to light, and accordingly, they can only be exhibited for a limited period in order to preserve their colors and fabrics for later generations by keeping them in a dark, climate-controlled space.

On-Site Collection Tours

Guided Tours
Tuesday through Friday, 11:00 a.m. and 1:00 p.m.
Saturday and Sunday, 1:00 p.m.
FREE; ticket required

Join a public tour to learn new perspectives and enjoy great storytelling about works in the museum's collection. Tours depart from the information desk in the Ames Family Atrium. Tickets may be reserved at cma.org or on-site at the ticket desk. Tours are limited to 15 participants per group.

Transformer Station On-Site Activities

1460 West 29th Street, Cleveland, OH 44133 Cleveland, OH 44113
Tabaimo: Blow
Through February 3, 2024

Fusing traditional Japanese art forms with contemporary digital animation, the Japanese artist Tabaimo's 2009 artwork Blow will be on view at Transformer Station for the first time since its 2012 acquisition by the Cleveland Museum of Art. A pioneering video artist, she created Blow as a four-channel, immersive video installation that blurs lines between fantasy and reality.

Upon entering the immersive exhibition, visitors are transported to a constructed world of the artist's creation. Animated bubbles, fragmented body parts, and various plants float through space in a five-minute looped video. Using a kind of printmaking technique that recalls the artist's inspiration from Japanese woodcut prints, she often layers different drawings to create her digital videos. For the human body parts seen throughout Blow, she drew the musculature, skeleton, veins, and skin separately, then scanned and combined

them for a result that is realistic yet imperfect. The accompanying audio, which mimics the dripping and rushing of water, is an acoustic collage of digitally invented sounds.

The open-ended, fragmentary nature of the piece is intentional, as the artist often draws from personal experiences and emotions, but she says, “I leave fifty percent up to the viewer. The core of my work is something to be thought through, experienced.”

On view in the Crane Gallery is another work by Tabaimo, The Obscuring Moon (2016), which draws on the artist’s inspiration from traditional Japanese prints, taking them to animated, fantastical ends.

Learn more about Transformer Station, including hours of operation.

Blow is a presentation of the Cleveland Museum of Art at Transformer Station. All exhibitions organized by the Cleveland Museum of Art are underwritten by the CMA Fund for Exhibitions.

Principal annual support is provided by Michael Frank and the late Pat Snyder, the John and Jeanette Walton Exhibition Fund, and by the late Roy L. Williams. Generous annual support is provided by an anonymous supporter, the late Dick Blum and Harriet Warm, Gary and Katy Brahler, Cynthia and Dale Brogan, Dr. Ben and Julia Brouhard, Brenda and Marshall Brown, Mr. and Mrs. Walter R. Chapman Jr., Richard and Dian Disantis, the Jeffery Wallace Ellis Trust in memory of Lloyd H. Ellis Jr., Leigh and Andy Fabens, the Frankino-Dodero Family Fund for Exhibitions Endowment, Janice Hammond and Edward Hemmelgarn, Carl T. Jagatich, Cathy Lincoln, Eva and Rudolf Linnebach, William S. and Margaret F. Lipscomb, Bill and Joyce Litzler, Carl and Lu Anne Morrison, Jeffrey Mostade and Eric Nilson and Varun Shetty, Tim O’Brien and Breck Platner, William J. and Katherine T. O’Neill, Henry Ott-Hansen, Betty T. and David M. Schneider, the Kelvin and Eleanor Smith Foundation, Margaret and Loyal Wilson, and the Womens Council of the Cleveland Museum of Art.

CMA Community Arts Center On-Site Activities

2937 West 25th Street, Cleveland, OH 44113
Free parking in the lot off Castle Avenue | Estacionamiento gratis en la Avenida Castle
Comic Club | Club de Cómic
Saturday, September 2
11:00 a.m.–1:00 p.m.
FREE

Learn to juggle words with images in unexpected ways with artist Juan Fernandez. Work in the company of others to create a page of comics, drawings, or poetry for a published zine to be released for free at the following workshop. Reserve your spot today!

Free. All ages. All experience levels. Supplies included.
Artist | Artista: Juan Fernandez (habla español)

Family FUNdays | Día De Alegria Familiar

Every first Sunday of each month | Cada Primer Domingo del mes, 1:00–4:00 p.m.

Enjoy free family fun and explore art celebrating community. This event features family-friendly games, movement-based activities, art making, and even a family parade! All activities are COVID-19 conscious and open to all ages and abilities.

Únase a nosotros para divertirse con familia, mientras exploramos el arte celebrando comunidad. Gratis para participar. Juegos para toda la familia, actividades basadas en movimientos, creación de arte e incluso un desfile familiar. Todas las actividades son conscientes por el covid y abiertas a todos los edades y habilidades.

Open Studio | Al Arte Libre

Every Saturday | Cada Sabado, 1:00–4:00 p.m.

Enjoy free, drop-in art making for the whole family. A monthly theme connects community, art, and exploration.

Disfrute actividades de arte gratuita para toda la familia. Un tema mensual conecta la comunidad, el arte y la exploración.

Hours | Horario

Friday, 2:00–7:00 p.m. | Viernes, de 2:00 a 7:00 p.m.
Saturday and Sunday, 10:00 a.m.–5:00 p.m. | Sábado y Domingo, de 10:00 a.m. hasta las 5:00 p.m.
Closed Monday to Thursday | Cerrados Lunes a Jueves

Mini Chalk Festival

Sunday, September 10, 11:00 a.m.–2:00 p.m.

The Community Arts Center (CAC) is hosting a free mini chalk festival to get you excited and inspired for the upcoming two-day festival at the museum the following weekend. Join us for free chalk, tools and stencils, music, and popsicles as we turn the parking lot into a tapestry of art and color!

Drop in; no preregistration required. Stop into the CAC for instructions and supplies.

In the event of inclement weather, the mini chalk festival will be moved into the CAC studios.

El Centro de Artes Comunitarias (CAC) está organizando un mini festival gratuito de tiza para emocionarlo e inspirarlo para el próximo festival de dos días en el museo el fin de semana siguiente. ¡Te invitamos para obtener tiza, herramientas y plantillas gratuitas, música y paletas heladas mientras convertimos el estacionamiento en un tapiz de arte y color!

Arte a su propio ritmo; No se requiere registro previo. Visita el CAC para obtener instrucciones y suministros.

En caso de mal tiempo, el mini festival de tiza se trasladará a los estudios del CAC.

Future Ink Graphics and Alicia Vasquez Screenprinting Workshop | Future Ink Graphics y Alicia Vasquez Taller de Serigrafía

Friday, September 22 | 5:00–7:00 p.m. | Viernes, 22 de septiembre

The Community Arts Center welcomes Future Ink Graphics' (FIG) Unfolded / Desplegado exhibiting artist Alicia Vasquez for a free silkscreen workshop. Celebrating the Hispanic Heritage Month, participants will make their own mixed-media silkscreen collage led by Vasquez. Meet the artist, view the exhibition, and create a unique piece!

Free. All ages. All experience levels. Supplies included. Registration is recommended but not required. Please arrive at the start time.

El Centro de Artes Comunitarias da la bienvenida a la artista expositora Alicia Vásquez de Unfolded / Desplegado de Future Ink Graphics (FIG) para un taller gratuito de serigrafía. Celebrando el Mes de la Herencia Hispana, los participantes hacen su propio collage de serigrafía de medios mixtos dirigido por Vasquez. ¡Conoce al artista, ve la exposición y crea una pieza única!

Gratis. Todas edades. Todos los niveles de experiencia. Suministros incluidos. Se sugiere registrarse pero no es obligatario. Por favor, llegue a la hora de inicio

Coffee and Comics at the Community Arts Center | Café y Cómics en el Centro de Artes Comunitarias

Workshop

Saturday, September 30 | 10:00 a.m.–1:00 p.m. | Sábado, 30 de septiembre

Join Terri Libenson, award-winning cartoonist and creator of The Pajama Diaries and the New York Times best-selling Emmie & Friends series. This interactive presentation for all ages and skill levels includes a conversation on the process of making comics, drawing

practice with attendees, and a Q and A. Libenson discusses her education, her career in cartooning, her card-writing background from her time at American Greetings, and her process of creating graphic novels.

Before the presentation, Rising Star coffee will be served, and the Ohio Center for the Book at Cleveland Public Library will host a drop-in mini-exhibit of the Mike Curtis Collection of Superman Memorabilia with a selection of items displayed at the Main Library.

Come for the coffee and stay for the comics! Doors open at 10:00 a.m. The cartooning starts at 11:00 a.m.

This program is part of “Superman’s Cleveland: Lineage and Legacy” organized by the Rust Belt Humanities Lab at Ursuline College and the Ohio Center for the Book at Cleveland Public Library.

This program is made possible, in part, by the National Endowment for the Humanities: Democracy demands wisdom. Any views, findings, conclusions, or recommendations expressed in this program do not necessarily represent those of Ohio Humanities or the National Endowment for the Humanities.

Free. All ages. All experience levels. Supplies included.

Únete a Terri Libenson, galardonada caricaturista y creadora de The Pajama Diaries y la serie Emmie & Friends más vendida del New York Times. Esta presentación interactiva para todas las edades y niveles de habilidad incluye una conversación sobre el proceso de hacer cómics, práctica de dibujo con los asistentes y una sesión de preguntas y respuestas. Libenson habla sobre su educación, su carrera en la caricatura, su experiencia en la escritura de tarjetas de su tiempo en American Greetings, y su proceso de creación de novelas gráficas.

Antes de la presentación, se servirá café Rising Star, y el Ohio Center for the Book en la Biblioteca Pública de Cleveland albergará una mini exhibición de la Colección de Recuerdos de Superman de Mike Curtis con una selección de artículos exhibidos en la Biblioteca Principal.

¡Ven por el café y quédate por los cómics! Las puertas abren a las 10:00 a.m. La caricatura comienza a las 11:00 a.m. de la mañana.

Este programa es parte de "Superman's Cleveland: Lineage and Legacy" organizado por el Rust Belt Humanities Lab en Ursuline College y el Ohio Center for the Book en Biblioteca Pública de Cleveland.

Este programa es posible, en parte, por el National Endowment for the Humanities: La democracia exige sabiduría. Cualquier punto de vista, hallazgo, conclusión o recomendación expresada en este programa no representa necesariamente los de Ohio Humanities o el National Endowment for the Humanities.

Gratis. Todas edades. Todos los niveles de experiencia. Suministros incluidos.

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All education programs at the Cleveland Museum of Art are underwritten by the CMA Fund for Education. Generous annual support is provided by an anonymous supporter, Brenda and Marshall Brown, Florence Kahane Goodman, Eva and Rudolf Linnebach, Bill and Joyce Litzler, Mandi Rickelman, Betty T. and David M. Schneider, the Sally and Larry Sears Fund for Education Endowment, the Kelvin and Eleanor Smith Foundation, Roy Smith, and the Womens Council of the Cleveland Museum of Art. Additional annual support is provided by the M. E. and F. J. Callahan Foundation, Mr. and Mrs. Walter R. Chapman Jr., Char and Chuck Fowler, the Giant Eagle Foundation, the Lloyd D. Hunter Memorial Fund, the Logsdon Family Fund for Education, and the Trilling Family Foundation.

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